A GROUP OF PAINTINGS

THE COTTIER GALLERY

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J B.C COROT

DANSE DES AMOURS

Jean Baptiste Camille Corot (1796–1875)

DANSE DES AMOURS

Height, 53¼ inches; width, 43½ inches. Signed

Collection Charles A. Dana, 1898.

Collection George Gould.

Universally recognized as one of Corot's greatest works.

Mentioned in Champlin and Perkins "Cyclopedia of Painters and Paintings," Volume I, page 325.

A GROUP OF

TWENTY-FOUR PAINTINGS

OF THE

FRENCH, SPANISH, GERMAN *and* AMERICAN SCHOOLS

SELECTED FROM

THE COTTIER GALLERY

WHICH COMPRISES NEARLY FIVE HUNDRED ORIGINAL PAINTINGS
BY OLD AND MODERN MASTERS

NUMBER 3 EAST FORTIETH STREET
NEW YORK

NOTE

Messrs. Cottier and Company take pleasure in offering this group of paintings selected from the stock in their New York galleries. The pictures are chosen to show the wide range of choice offered collectors who are desirous of securing high-class works. Their gallery comprises nearly five hundred paintings and water colors by old and modern masters of the various schools. Prices and further particulars will be furnished on application to Cottier and Company, No. 3 East 40th Street, New York.

PAINTINGS *of the* FRENCH SCHOOL

Ferdinand Victor Eugène Delacroix (1798–1863)

BACCHUS FINDING ARIADNE—SPRING

Canvas. Height, 77½ inches; width, 67½ inches

This and the three following subjects are the most important decorative compositions undertaken by the great romantic French painter. Rich and harmonious in color, as wall decorations for a salon or music room, they would lend marked distinction to any American home. In each subject, the artist chose a mythological story in which to embody the motive of one of the seasons. In this we have Spring awakening to new life.

Ferdinand Victor Eugène Delacroix (1798–1863)

DIANA SURPRISED BY ACTÆON—SUMMER

Canvas. Height, 77½ inches; width, 67½ inches

In this second composition, the beauty of Summer is symbolized with the fullness of life in the open. It is a work of particular charm of color, and shows the great painter's art at its best.

Ferdinand Victor Eugène Delacroix (1798 1863)

ORPHEUS FINDING EURYDICE

Canvas. Height, 77½ inches; width, 67½ inches

The Greek myth of Orpheus's search for Eurydice and finding her at last stung by a serpent, carries the note of sadness sounded by the Autumn. The Summer idyl is past, with its vanished pleasures and opportunities. In accord with this mood the artist has given us here one of his most beautiful creations.

Ferdinand Victor Eugène Delacroix (1798–1863)

JUPITER BESEECHING ÆOLUS

Canvas. Height, 77½ inches; width, 67½ inches

Jupiter, at the Cave of the Winds beseeching Æolus, the God of the Winds, for calm seas, symbolizes Winter, in which man craves shelter from the chilling blasts. In harmony with the motive the color scheme is vigorous and striking.

Gustave Courbet (1819–1877)

LANDSCAPE IN WINTER

Canvas. Height, 19½ inches; width, 24 inches. Signed

The world of art is much indebted to Courbet, the revolutionary. As a leader against conventionality he did heroic service; he loved the forest, the sky, the mountains, and labored to make men see the beauty of nature. The present example is a notable one, showing his art at its highest level.

Jules Joseph Lefèbvre (1834–1881)

THE LANGUAGE OF THE FAN

Canvas. Height, 51¼ inches; width, 35½ inches. Signed

The name of Lefèbvre has long stood for technical perfection in art. There is never any uncertain drawing or carelessly rendered textures in his pictures. He had an alert sense of his everyday surroundings which he transcribed with great ability. In this picture the portrayal of the head, the hands, the brilliant drapery, shows scientific accuracy and penetrating observation.

Edouard Jean Baptiste Detaille (1848–)

FRENCH HUSSARS

Canvas. Height, 18¼ inches; width, 15¼ inches. Signed, dated 1879

Detaille is a virtuoso whose figures always show vivacity and action. He does not stir the hearts of his admirers; that is left for others; but his artistry is of the most remarkable kind, and he charms by his elegance and by the ease with which he overcomes all technical difficulties. In the present representation of French Hussars, we have a thoroughly characteristic expression of his talent.

Formerly in the collection of General S. Thomas.

Etienne Prosper Berne-Bellecour (1838–)

THE PRISONER

Canvas. Height, 39½ inches; width, 26½ inches. Signed, dated 1882

Of the group of military painters brought forward by the Franco-Prussian War, only a very few survive in popular esteem, and among these Berne-Bellecour holds a high place. His pictures are side lights on a great historic era, and are presented with convincing truth, but without a touch of sentimental anecdotage. The Prisoner belongs to his best period. It is a remarkable presentation of a simple incident, and is worthy a place in any collection.

Jean Baptiste Robie (1821–)

FLOWERS AND STILL LIFE

Canvas. Height, 34¼ inches; width, 25 inches. Signed

Robie's flower pieces have won high rank because of the painter's splendid workmanship. He always shows that he knows exceedingly well what he was undertaking. In painting his groups of flowers and striking bits of still life, he presents his subjects with ardor and vivacity, with grace and elegance, with precision of knowledge, and with a high order of intelligence. This work is in every way technically admirable and one of his best.

J. Robie

Ivan Pokitonow

THE OUTSKIRTS OF A FRENCH VILLAGE

Height, 5 inches; width, 10½ inches. Signed

Pokitonow, the Gallicised Pole, has been well termed the Meissonier of landscape art, for he brings to his minute transcripts of nature the same breadth of vision and capacity for detail that Meissonier put into his figure subjects. In these small works we see the soft moist skies, the shimmering foliage, the gradation of gray and green tones that always afford delight to the lover of landscape art.

Charles François Daubigny (1817–1878)

A COUNTRY ROAD IN FRANCE

Canvas. Height, 17½ inches; width, 32¼ inches. Signed

This noble work will attract more than casual notice from all who find delight in landscape art. The luscious greens of the summer fields and trees, the white road stretching away to the horizon like a promise, the expanse of sky filled with soft clouds show the penetrating observation and deep consciousness which characterize the best modern landscape painting. In its presence one feels the repose of nature.

Antoine Vollon (1833-1899)

THE CRYSTAL BOWL

Canvas. Height, 26 inches; width, 36½ inches

In his day, Vollon had few rivals as a painter of still life. Whether it be armor, jewels, fruits, flowers, pumpkins or silver vases, there is always light, air and brilliant coloring in his pictures. No more beautiful and interesting example than this has been brought to this country.

Jean Francois Millet (1814–1875)

THE EVENING BATH

Canvas. Height, 13 inches; width, 9¾ inches. Signed

A work by Millet is always humanly interesting. The present example is no exception and shows his fondness for the peasant life about him, which he always portrayed with reverent tenderness. In color and sentiment the little canvas is especially appealing.

J. F. Millet

Alfred Stevens (1828–1906)

WAITING FOR THE CARRIAGE

Canvas. Height, 38 inches; width, 30½ inches. Signed

The art of Alfred Stevens is charged with an indefinable style—a style that is personal, showing the intelligence and taste of the artist. The lady in her flounced gown and flowered wrap is a charming vision. While marked by the vivacity and artificiality of her class, it is art of a serious and very interesting kind.

ALFRED STEVENS

WAITING FOR THE CARRIAGE

PAINTINGS *of the* GERMAN *and* SPANISH SCHOOLS

Antonio Casanova Y Estorach (1847–)

STOLEN SWEETS

Canvas. Height, 19½ inches; width, 16 inches. Signed, dated 1883

This library episode may be termed a petite "Comedie Humaine." It is an interesting example of genre art and a work of great technical cleverness; but its charm lies in its contrast between the happy carelessness of youth and the absorption of old age.

Anton Müller

THE OLD CLOCK MENDER

Canvas. Height, 19¾ inches; width, 15¾ inches. Signed

This admirably painted genre composition gives pleasure because of the honesty and sincerity of the artist. The homely interior, the fine characterization shown in the figure, the precise drawing, the delicate modeling of the head and hands, all recall the interiors of those famous Little Masters of Holland who flourished in the seventeenth century.

Anton Hüller

Werner Schuch (1843–)

THE RETREAT

Canvas. Height, 19½ inches; width, 27¾ inches. Signed

This picture of a band of Cossacks in retreat is dramatic and spirited. The whole canvas conveys a sense of movement, caught from an observed momentary action and fixed with certainty of technical knowledge.

Werner Schuler

Francesco Collantes (1599–1656)

THE FLIGHT INTO EGYPT

Canvas. Height, 43½ inches; width, 55½ inches. Signed

Collantes was one of the few Spanish painters of the seventeenth century who attempted landscape; but by his ability he opened the way for others who came after him. While his intention only called for landscape as a background for his figures, to-day the work is esteemed for its landscape alone. The rolling country of hill and stream, the groups of trees against the blue Italian sky combine to form a picture of great charm.

FRANCESCO COLLANTES

THE FLIGHT INTO EGYPT

PAINTINGS *of the* AMERICAN SCHOOL

Albert P. Ryder (1847–)

MENDING THE HARNESS

Canvas. Height, 19 inches; width, 22½ inches

Mr. Ryder is a poet who looks beyond the outer world of men to a world of dreams, and those who esteem unconventionality will find delight in his paintings. In this simple incident of a country road he charms by the harmonious blending of the color notes of his landscape and figures under a beautiful sky.

It was purchased from the artist by the late James S. Inglis.

Albert P. Ryder (1847–)

THE CURFEW TOLLS THE KNELL OF PARTING DAY

Canvas. Height, 8 inches; width, 10½ inches. Signed

However simple his theme there is always a spiritual quality about Mr. Ryder's art; it expresses a mood. With bold and original touches he builds up his composition, but he allows no detail to obstruct his vision. Through the sensitive tones of his color he awakens the emotional side of the observer.

From the collection of Charles de Kay, Esq., New York.

Albert P. Ryder (1847–)

THE MONASTERY

Canvas. Height, 13 inches; width, 9½ inches. Signed

This picture of church tower and monastic buildings silhouetted against the sky, with donkeys and their driver plodding homeward through the dusk, is a thoroughly characteristic composition of the artist and shows his power and keen love of color. The sky foretells the silent night and a mysterious beauty pervades the whole canvas.

Purchased from the artist by the late James S. Inglis.

William M. Chase (1849–)

STILL LIFE—STRIPED BASS

Canvas. Height, 29 inches; width, 36 inches. Signed

Mr. Chase here shows that marvelous skill which is the despair of painters of less talent. He catches the opalescence and varied reflections of the shining surfaces and records them with unfailing accuracy. His art is tense with vitality, and he portrays with absolute fidelity what his eye sees.

This picture was purchased from the artist by Cottier and Co.

George Inness (1825–1894)

LANDSCAPE AND COTTAGE

Canvas. Height, 8½ inches; width, 11½ inches. Signed

Inness had the power of seizing and fixing on his canvas the elusive spirit of the woods. Here he has caught the deep color of the forest in Summer, with the blue sky bending above. Its shadowy depths awaken the spirit of poetry in the observer.

The canvas was purchased from the artist by the late James S. Inglis.

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